

Diabolical Minds Create Christian Art



The Christ Hating Jews have had some success in influencing some sections of the Catholic Church. This is the Holy Family.

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They call it modern art—it may be modern, but it definitely isn't art.

Moreover, it certainly isn't religious art when the Blessed Mother has all the appearances of a soliciting streetwalker; or, when Our Lord looks like a sexless entity.

Nor is it religious art when the Stations of the Cross are meaningless globs of paint apparently thrown on canvas by an angered child.

Artists, apparently more appreciative of the distorted than us common folk, would have us believe that there is meaning, truth and beauty being expressed.

Kindergarden children also appreciate the distorted, and when they rush home after school, clutching their artistic endeavors in paint-smeared hands, they are certain their work also contains meaning, truth and beauty.

Parents warmly praise their children's work, and with tongue in cheek, the drawings and paintings hang for awhile on the kitchen wall, before being relegated to the furnace.

COMMON SENSE

These parents exercise good common sense. They may never have had an art lesson in their lives, but they do know the difference between good and bad art.

Common sense departs from many of these same persons, however, when so-called modern religious art is palmed off on their churches. They suddenly know nothing about what looks good or bad.

They are afraid their expressions of distaste may irk the pastor, building committee, or wealthy parishioner who has commissioned an artist intent upon obscuring the object of art with vague, cold symbolism, or equally vague, hot, meaningless smears.

Symbolism has long been used in Church art, but the traditional artists, when depicting a fish, for example, made a fish that looked like a fish, whether it was mackerel or shark. I'd like to see Jonah squeeze into the belly of one of these modern straight-line whales!

MUST DIG

Art authorities say contemporary art commits a message of truth and beauty just as traditional art does.

They charge, however, that traditionalists have failed to learn the language of modern art and, thus, they fail to understand it. The message (if there is one—and this is debatable) of modern art is there, but the beholder must be willing to dig for it, we are told.



Jacob Epstein, the Marxist Jew sculptor, tried to push this statue of Christ on the Church of England and they rejected it.

Dig for it? I'm reminded of a crucifix which looks as though a child was given gobs of modeling clay and ten minutes to shape it in the form of a body. Arms, legs and torso are all out of proportion. What was Our Lord?

Some sort of male Freak? What's to dig for—the artist simply couldn't make a decent human form, and then tries to hide his lack of talent under the guise of "being modern."

Modern art thus gives license to mediocrity.

I do not say all modern art is bad. It is bad only when its distortion takes precedence over form, when viewers must stop and wonder what the subject is.

FAR "OUT"

There is plenty of room for individuality in preparing a picture or statue of the Blessed Mother, for example. Color, facial expression, bodily form, and beauty of soul as well as other components present opportunities for individual taste and expression. It is not necessary to distort and smear to be individualistic.

Some modern art goes so far "out" as to almost express heresy. It almost reminds one of Beethoven writing his Solemn Mass.

"CREDO, CREDO," he has the chorus shout until reaching the words, "UNAM, SANCTAM, CATHOLICAM ET APOSTOLICAM ECCLESIAM." This portion he obscures with loud orchestration. As in life, he believes in God, but not entirely in God's Church.

Pope Pius XII, in "THE INSTRUCTION ON SACRED ART, 1952," did not condemn modern forms of expression, but he did disapprove of images that are an open contradiction to Christian doctrine.

Securing a definition of what is or is not an "open contradiction" perhaps would be difficult to obtain, for much depends upon a person's taste, or, lack of it, and who are the judges.



Brain-washed Christian's idea of Our Savior.

"OF HIGH TALENT"

The late Pontiff wrote: "It is eminently fitting that the art of our times have a free opportunity to serve the sacred edifices and rites, so that it, too, may add its voice to the hymn of glory which men of high talent have sung in past centuries."

Note the words, "men of high talent." Would Pous XII give his blessing to child-like scrawls in painting, the grotesque wood carvings, the wrought-iron monstrosities, and the distorted symbolisms being passed as "modern art" by mediocre artists who would have us believe they are something which they are not?

I think not.

"BROTHERHOOD"—JEWISH STYLE

Jacob Epstein, an atheist Jew chief proponent of filthy art, was born in New York in 1880 and later moved to London.

Many well-meaning Christians became his followers, not realizing that he used his ability to downgrade Christ and to make all Christians look ridiculous. In his art, Epstein depicted Christ as a praying mantis and His Mother was shown in a hideous, distorted form. Most Jewish writers and speakers picture Christ as a beast or as an object of ridicule.

Pablo Picasso, an acknowledged communist, is the creator of much of this ugly, foolish caricature called art.

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